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Fall 11-29-2018

### Music Factory

Martha Horst Instructors  
*Illinois State University*

Roger Zare Instructors  
*Illinois State University*

Roy Magnuson Instructors  
*Illinois State University*

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Illinois State University  
College of Fine Arts  
School of Music

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# *Music Factory*

Works by composers enrolled in Music 205 and 405  
Martha Horst, Roger Zare, and Roy Magnuson, Instructors

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Kemp Recital Hall  
November 29, 2018  
Thursday Evening  
8:00 p.m.

This is the seventy-third program of the 2018-2019 season.

## Program

Please silence all electronic devices for the duration of the concert. Thank you.

### *Funny Thing, Time (2018)*

Kelsey Klopfenstein, *violin*  
Douglas Temples, *viola*  
Christine Cicha, *cello*

Aaron Gomez  
(born 1991)

### *Garden Triptych (2018)*

- I. Modéré et gracieux
- II. Apaisé et légèrement
- III. Vivement

Luis Solis  
(born 1994)

Benjamin Wyland, *flute*  
Tzu-Han, *oboe*  
Adriana Sosa, *bassoon*  
Baryl Brandt and Danny Matthew, *marimba*

### *Three Pieces for Guitar (2018)*

- I. Stagger
- II. Leap and Fall
- III. Duet

Eric William Gilardon  
(born 1996)

Solaiman Jamisolamin and Joshua Niemann, *guitars*

### *Memories of the Ocean (2018)*

Nathan Anton and Rhoda Roberts, *violins*  
Sara Johnson, *viola*  
Aaron Gomez, *cello*

Brennon Best  
(born 1998)

Pause

### *Cosmos (2018)*

Kyle Waselewski  
(born 1997)

Erik Eeg, *euphonium*

### *Song Cycle No. 1 (in progress, 2018)*

i am not  
inside

Ben Long (born 1998)  
Text by Emily Long (born 1995)

Francesca Velcich, *alto*  
Kevin Rahtjen, *oboe*  
Aaron Gomez, *cello*  
Brian J. Hinkley, *piano*

### *Magnet Songs (2018)*

- I. Kiss
- II. Home
- III. Heat
- IV. Filth
- V. Troubles

Matthew Mancillas  
(born 1993)

Matthew Mancillas, *baritone*  
Brian J. Hinkley, *piano*

### *A Sudden, Potent Dissipation of Agitation and Stress, Op. 20 (2018)*

Brian J. Hinkley  
(born 1994)

Quarteto de Delfines  
Matthew Joseph Garbin, *soprano saxophone*  
Brian J. Hinkley, *alto saxophone*  
Ben Long, *tenor saxophone*  
Marwin Noel Esguerra, *baritone saxophone*



## Program Notes

Thank you for joining us for today's performance of the **Music Factory**. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

One morning as I was practicing, I had my metronome on and I began to ponder about time, of individual concept of time, and how much time musicians spend internalizing pulse so that when we perform, the music is perfectly rhythmic and tempo relationships are true to the composer's intent. *Funny Thing, Time* begins with a ticking clock that gives the performers the tempo for the piece; this begins to fade away as the piece becomes complex. When the tick finally disappears, it is up to the performers to stay in perfect time so that they all arrive together when the bell chimes. This piece tests the performers' ability to stay in time and tests the listeners' concepts of time. There is a certain margin around a given tempo that must be exceeded for our brains to perceive a change in speed. The piece does not simply provide a metronomic pulse in eighth notes (for example); instead rhythmic obstacles litter the piece to give the illusion of time changes and musical interpretation. — AG

*Garden Triptych* is inspired by three paintings by Claude Monet. The sound produced by the combination of the instruments reflects the different types of patterns and textures found in the paintings. Also, colorful harmonies and an unexpected progression of sections throughout the work are the key elements of the piece. The intention behind each movement is to portray both the image of a garden (full of beauty and colors) as well as the intangible qualities of intense life, purity, and tranquility that both nature and music can evoke. — LS

Over the summer I began listening to the incredible guitar compositions of Leo Brouwer, and quickly became inspired to write for this instrument. The guitar has an incredible ability to play both harmonies and melodic lines, and I wished to explore this. The first piece in *Three Pieces for Guitar(s)*, "Stagger," is more focused on line, dealing with ascending and cascading figures. "Leap and Fall" plays around with harmony, the guitar's ability to leap between registers, and lines. Finally, "Duet" is intended to have more of a folk quality and simply plays with the guitar's lyrical qualities. — EWG

*Memories of the Ocean* is for string quartet. The goal of this piece is to create a feeling of the ocean's atmosphere. This is created through swelling dynamics as well as unison and melodic lines weaving in and out of one another. In the middle of this piece I created a feeling of aimlessly wandering that represents being lost at sea. As the music is fading away—one instrument at a time—it creates the illusion that one is walking away from the coast and hearing the sounds of the sea fading away. — BB

*Cosmos*, for euphonium and electronics, was conceived of as a reflection on humanity and space—one of my biggest interests and influences. I attempted to portray the narrative of one individual (the euphonium soloist) calling out, looking for other life and subsequently discovering said life.

*Cosmos* was written for, and is dedicated to Erik Eeg and our mutual love of all things science fiction. — KW

*i am not* and *inside* are the first two songs of a song cycle based on poems written by my sister, Emily Long, while she was a senior in high school. These poems have themes relating to love, loving others and ourselves, and being disappointed in someone we came to love. These poems perfectly capture these emotions from the perspective of someone who has yet to find who they are as a person—a perspective many people my age can relate to. I attempted to mimic the free verse style of the poems as well as the ambiguity of the author's language through constructing music that rarely repeats melodic or harmonic material and often has no clearly established key center. — BL

### *i am not*

I am not a bird, flying and free from responsibility,  
Nor am I an anchor, steady and down to earth.  
I am not a flower, delicate, sweet, or simple.

I don't want an infinity, and a fairytale won't do.  
I'm not perfect and I don't want to hear you say that I am;  
I just want all to see who I am and accept that as true.

### *inside*

Glance from across the room,  
quick,  
look away before she sees.  
She, the most beautiful girl  
in the world. Shy and quiet;  
I'm in love.

Time passed, she opened up  
and  
her personality finally shone through;  
perfect lips spilled profanities onto my heart.  
Her face, still beautiful, became nothing  
more than a mask.

I alone see the ugliness that lies inside.

These *Magnet Songs* were partly inspired by a magnetic composition journal given to me for my birthday, as I do occasionally like to write poetry. Having to restrict myself to the words included with the journal was a fun challenge to give myself. These five poems run the gamut from the mundane ("Heat") to the deeply personal and abstract ("Home"). — MM

### *I. Kiss*

I want you to kiss me  
this time tastes of a deep purple eternity  
her generous shadow aches with my love

### *II. Home*

that home  
a hole of empty creatures  
where stay weighted chains of people  
is it not sweet

### *III. Heat*

a manipulated  
heat wondered across a dry  
room of relatives

### *IV. Filth*

the frantic head ate terrible dreams  
as delicious voices  
shout careless filth

### *V. Troubles*

and all my gentle troubles  
suddenly went away  
I am afraid they will never remember

*A Sudden, Potent Dissipation of Agitation and Stress* is more of a description of this piece rather than the genesis of it. I had two distinct ideas of what this piece would include, and the rest of the work came together around them. First was a contrapuntal, quartal texture, and the second was a diatonic soprano saxophone improvisation. In trying to reconcile these disparate ideas, I found a solution in the characters of each. Counterpoint (and especially non-tonal counterpoint) can often sound anxious, constantly spinning forwards with slight moments of repose. The major scale improvisation, by contrast, felt relaxed and unperturbed. Therefore, the entire piece pivots around a sudden and welcome dissipating of stress through the movement from one idea to the other.

Each section functions relatively independently and has its own climax. Despite the agitation in the first section, a singing and highly energetic melody emerges, hoping to strive past its own worries. That melody is ultimately unsuccessful, tumbling out of control into an intense baritone saxophone cadenza representing loneliness and frustration. After a nervous climb out of that pit, we are back where we started, finally forcing a drastic change of pace and launching into the dissipation. The soprano saxophone takes over for the rest of the second half, continuing to sing freely even when the accompaniment becomes more passionate, and the piece ends with a restful close. — BJH



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### Bicentennial Celebration

Desirée Hessler, Soprano / Elizabeth Thompson, Mezzo Soprano / Justin Vickers, Tenor / Ricardo Herrera, Baritone / Illinois State University Choruses

Friday, October 19, 2018 17:30 PM

Bloomington Center for the Performing Arts, Bloomington, IL

Saturday, October 20, 2018 17:30 PM

Sangamon Auditorium, UIS, Springfield, IL

Tower Fanfare for the Uncommon Woman #1 - Copland Lincoln Portrait

Beethoven Symphony No. 9

### Simply Strings

Alan Goldstein, Piano / Amy Gilreath, Trumpet

Friday, November 9, 2018 17:30 PM

First Presbyterian Church, Springfield, IL

Saturday, November 10, 2018 17:30 PM

Second Presbyterian Church, Bloomington, IL

British Single Symphony - Bruckner Piano Concerto No. 1

Ichakovsky Sonatas for Strings

### Holiday Pops In the Heartland

Friday, December 14, 2018 17:30 PM

Bloomington Center for the Performing Arts, Bloomington, IL

Saturday, December 15, 2018 17:30 PM

Sangamon Auditorium, UIS, Springfield, IL

### Nordic Nights

John Bruce Yeh, Clarinet

Friday, January 25, 2019 17:30 PM

Bloomington Center for the Performing Arts, Bloomington, IL

Saturday, January 26, 2019 17:30 PM

Sangamon Auditorium, UIS, Springfield, IL

Gring Pico Quintet Suite No. 1 Nelson Charnet Concerto

Silvestre Symphony No. 5

### Disney In Concert: Around the World

Friday, February 15, 2019 17:30 PM

Bloomington Center for the Performing Arts, Bloomington, IL

Saturday, February 16, 2019 17:30 PM

Sangamon Auditorium, UIS, Springfield, IL

### French Connections

Clayton Penrose-Whitmore, Violin

Friday, March 22, 2019 17:30 PM

First Presbyterian Church, Springfield, IL

Saturday, March 23, 2019 17:30 PM

Second Presbyterian Church, Bloomington, IL

Milhaud The Creation of the World

Saint Georges Violin Concerto No. 9

Haydn Symphony No. 45 "The Queen"

### Incredibly Inspiring

Sandra Wright Shan, Piano

Friday, April 5, 2019 17:30 PM

Bloomington Center for the Performing Arts, Bloomington, IL

Saturday, April 6, 2019 17:30 PM

Sangamon Auditorium, UIS, Springfield, IL

Schimmel World-Premiere - Mozart Piano Concerto No. 23

Bruckner Symphony No. 2

### Nature's Beauty

Rachel Barton Fynn, Violin

Friday, May 3, 2019 17:30 PM

Bloomington Center for the Performing Arts, Bloomington, IL

Saturday, May 4, 2019 17:30 PM

Sangamon Auditorium, UIS, Springfield, IL

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**When:** Friday, December 7 @ 7:00

**Where:** CPA Concert Hall

**Who:** YOU are the singer and audience members. ISU Friends of the Arts are the hosts. Alumni and friends are the soloists and instrumentalists. Dr. Karyl Carlson is the Director.

**How:** Register to sing/watch - [www.FineArts.IllinoisState.edu/FOA](http://www.FineArts.IllinoisState.edu/FOA)